

**WICCA: WITCHCRAFT IN THE
URBAN JUNGLE**

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BARBADIAN BAND COMES
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**GLORIA NAYLOR MAKES
THE ORDINARY
EXTRAORDINARY**

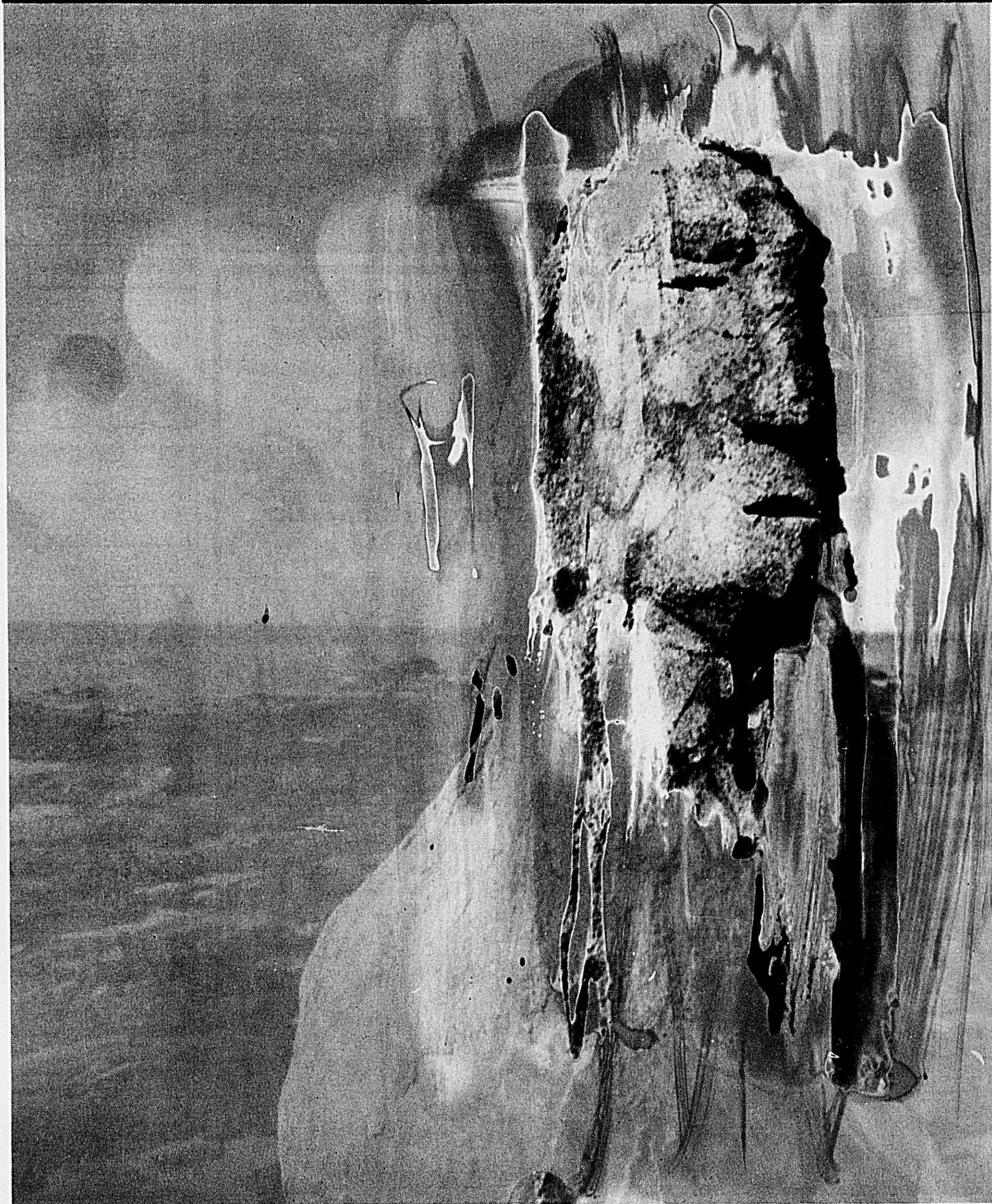
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MCGILL DAILY *CULTURE*

VOLUME 83 • NUMBER 16

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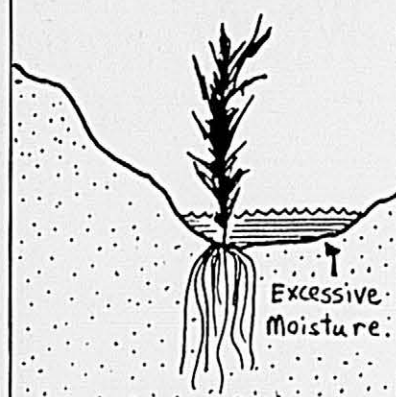
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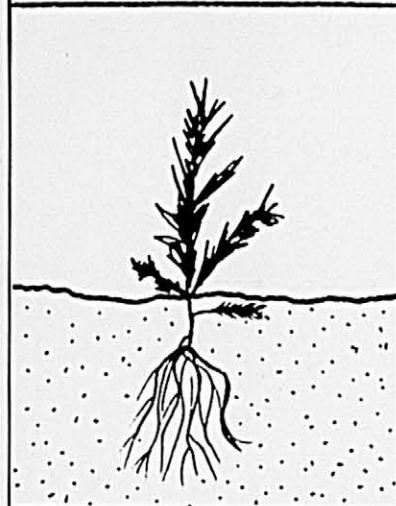


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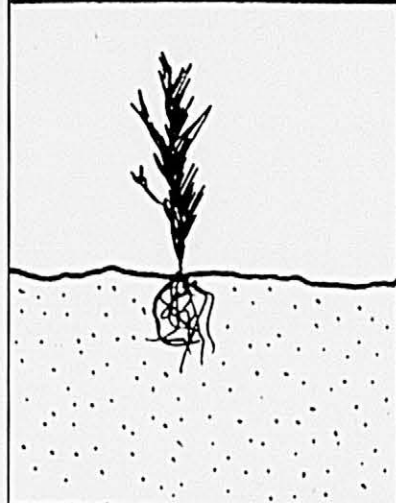
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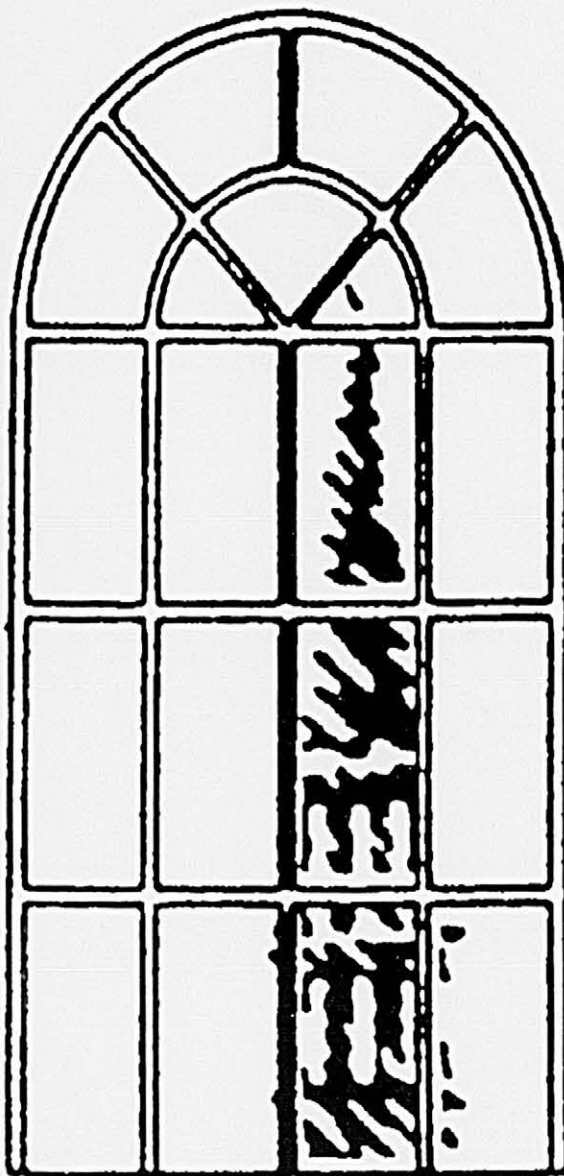
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Carnosaur: not the piece of crap you thought it was

BY OWEN PAISLEY

If you're one of the people who saw the tiny ad for *Carnosaur* in the *Mirror* two Thursdays ago, you probably thought it was some low-budget rip-off designed to exploit the left-over dinosaur-hype surrounding *Jurassic Park*.

Well, okay, it is. But if you're also one of those people who thought that *Jurassic Park* was pompous and badly written, you might agree that *Carnosaur* does a much better job with the same material.

The film casts Diane Ladd, Laura Dern's mother, as Dr. Jane Tiptree, the evil geneticist who creates dinosaurs from chicken DNA, which gives us an idea of what roles await former Oscar-nominated actresses after they hit 50.

The rest of the cast are basically unknowns. I know I've never heard of Raphael Sbarge or Jennifer Runyon.

The plots of the two movies are virtually identical — a misguided scientist uses genetic manipulation to create modern-day dinosaurs, which then go on a rampage in the immediate vicinity.

Indeed, scene after scene, it seems like writer/director Adam Simon is deliberately copying the Spielberg epic.

However, *Carnosaur*'s screen-

play was written over five years ago, long before Michael Crichton's *Jurassic Park* novel came out. So the movie is, technically not a rip-off. It just tries to look like one.

What's amazing, however, is how much more effort seems to have been put into *Carnosaur* than *Jurassic Park*. Spielberg's movie featured state-of-the-art

so instead they decided to concentrate on tension, suspense, gore — what good is a rampaging dinosaur movie without gore, anyway? — and real humour.

Tension and humour in movies go well together, and this movie has plenty of both.

A central example of this is the scene where a bunch of eco-saboteurs have handcuffed themselves to a bunch of tractors in the middle of the night.

They're protesting the anti-environmental actions of the genetic research corporation, Eunice, which, unbeknownst to anyone, is also spawning dinosaurs.

To the audience, the environmentalists look kind of silly, handcuffed to a bunch of tractors in the middle of nowhere, trying to get some sleep. To the dinosaur who shows up five minutes later, unfortunately, they look kind of like lunch.

Yes, this is an anti-environmental movie. It's only 1993, and already the eco-backlash has begun. "I hate wildlife!" shouts the hero, Doc (played by Sbarge, still not a typo), as he disembowels one of the dinosaurs with a strip-mining tractor.

The movie takes a rather pessimistic view of the environmental situation in general, and as *Carnosaur* nears its conclusion, it becomes obvious that a neat and swift resolution is just not



going to happen. (At least it has an ending, which is more than you can say for certain other dinosaur movies. Remember how many sequels *Jaws* had? Remember how they all sucked?)

The movie's tone becomes increasingly grim as a deadly dinosaur-DNA virus spreads to epidemic proportions and a legion of government types in

pressure suits storm in to quarantine the area.

The fact that this tense biological nightmare is reminiscent of both Crichton's *The Andromeda Strain* and the ending of Spielberg's *ET* is more than just a final kick in the face to those two. It's the trump card that allows *Carnosaur* to beat *Jurassic Park* at its own game.

Yes, this is an anti-environmental movie. It's only 1993, and already the eco-backlash has begun.

special effects surrounded by a predictable plot, lame attempts at humour and a heavy-handed "message" which, if I recall correctly was: don't fuck with mother nature, Jeff Goldblum's pop chaos theories notwithstanding. (Let's be honest — everybody who went to see *Jurassic Park* for the plot, raise your hands. I thought so.)

The makers of *Carnosaur* did not have the budget for computer-generated dinosaurs (*Jurassic Park*, at \$100 million, cost over ten times as much to produce)

GRIM DEVICE

BY KARL J. KABASELE

OH WISE ONE,
WHAT IS THE
KEY TO
CIVILIZATION?



KEITH

GIVE THE PEOPLE
THE ILLUSION THAT
THEY HAVE COMPLETE
PRIVACY IN THE
BATHROOM



T-CHA

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SEXUAL ASSAULT CENTRE



Myth: Rape results from an uncontrollable sexual urge.

Fact: Rape is a criminal act of violence, using sex as a weapon. Men rape to express hostility and to dominate.

words & pictures

POWER TRIP

BY JANE TREMBLAY



COMMENT

It's About Time

Last week, when I attended the recruitment meeting for the Sexual Assault Centre, I witnessed something which, in all of my time at this university, I've never had the privilege of seeing.

Two representatives of the Shakti Women of Colour Collective addressed those present on the subject of the issues surrounding violence against women of colour.

Too often, in both the feminist movement, and at institutions of supposedly higher learning such as McGill, the differences between non-white women's issues and white women's issues are ignored.

These problems are often treated as though they were marginal, as though it were either unimportant or some sort of luxury to discuss non-white women's issues.

McGill University does not even have a clearly defined sexual harassment policy and no racial harassment policy at all.

So I was impressed that the Sexual Assault Centre took the time to recognise that the culture and history of non-white women doesn't make them inferior, just different.

McGill needs to move into this century as far as women's issues are concerned. The curriculum should reflect an understanding of the fact that non-white women's issues cannot be treated in exactly the same way as white women's issues have been.

All praise to the Sexual Assault Centre. The rest of McGill would do well to follow suit.

Melanie Newton

LETTERS

To the Daily:

The people who claim that the blood drive is discriminating are missing the point. Giving blood is not a privilege; giving blood benefits the recipient, not the donor. This must not be overlooked for the sake of political correctness.

Fact is, there are traditional, major means for AIDS transmission. Recently, of course, it has become clear that heterosexual women who have had sex with men in any risk group are also at major risk of AIDS. This is why the Red Cross includes on its questionnaire, not only a question of the donor's high risk activities, but his/her previous and current sexual partners' high risk activities. This is not discrimination. The expressions that come to mind are "better safe than sorry" and "AIDS kills."

That AIDS kills is well known in the hemophiliac community. These are people who are demanding compensation from the Federal Government, because AIDS screening in blood products was insufficient, and a large majority of the hemophiliac population was infected. Now Daily editorials request a return to the insufficient screening. The appropriate expression here is "stupid."

As long as there is a sufficient blood supply, I hope that the Red Cross errs on the side of caution. It must be both humiliating and disconcerting to be turned away from blood donation for belonging to a specific group, but hopefully members of these groups can see the big picture, and realize that the Red Cross' policies are not dictated by racism or homophobia, but by safety.

After all, I've yet to read complaints that needle sharers are being turned away. Does this mean we assume that every needle sharer has shared with an

infected person? No, we merely do not assume that he/she has not, thereby avoiding endangering the population.

Jeremy Michelson
U3 Science

To the Daily:

What exactly was the point of Louis Helbig's comment, other than to air his flatulence in a more public forum than into the seat of his pants? He seems to be blindly optimistic that Prime Minister Campbell will lose the upcoming federal election because of a joke told in front of a sympathetic crowd. He seems wildly convinced that because of the Tories record of corruption and of political and economic blunders, the Liberals MUST win a 'gutter fest' (After all, we have forgotten about Trudeau-era patronage appointments).

But didn't George Bush win a similar gutter-bound campaign against Dukakis in 1988 despite the appalling record of the Reagan years? It is precisely giddy liberals like Helbig, who cannot seriously confront the promise of change and rejuvenation that Campbell represents, who will condemn us to another four years of Tory corruption and mismanagement. Anyone who hopes to preserve our relatively egalitarian society must critically and publicly examine every one of Campbell's announcements—especially the ones she doesn't make in public. If the secret Tory documents which the NDP recently publicized prove authentic, this evidence of continuing Tory duplicity will be infinitely more damaging to Campbell's reelection bid than ten thousand volumes of dirt on the PC party and its members.

Joseph McHattie

MAGIC
MUSHROOM by grace

I was reading the student handbook the other day - y'know the free one, the one you read on the job... I came across President's Zul's message... (Why Zul? I think it's cool. Maybe it'll catch on). I read it and began to wonder, who is this guy? Does he wear underwear? Did he laugh when he wrote his message?



Time stops for no one in the School of long exams and fast results. We await the proof that you are worth our money.

Was the President's Message or any other PM you can think of, just a shot in the pants... or dirty socks under the bed? Can we depend on them to change the system?

Marlene Carla Carrot says, "Be careful and remember... GRAB TWIST AND PULL"

B.J. + Emo

Hey, Emo, look at all this space that the Daily left us. I'm going to go there and ask if I can put a cartoon here. It'd be perfect. I hate racism, sexism, all isms. I'm both Lesbian Gay and bisexual. And when I speak there are horrendous errors.



sounds like a good idea, B.J.



by Mud.

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

SINCE 1911
Vol. 83 No. 16

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MCGILL DAILY CULTURE

Dancing harder than ever

Bill T. Jones premieres at The Festival de Nouvelle Danse

dance

Bill T. Jones / Arnie Zane
Dance Company

BY AGATA DE
SANTIS

The Bill T. Jones/Arnie Zane Dance Company will be among the many troupes performing at the sixth annual Festival International de Nouvelle Danse in Montreal. Although they have previously performed in Montreal, this is the company's first appearance at the Festival.

Bill T. Jones is not only a well respected dancer, but his reputation as a choreographer places him among the best. Earlier this year he received the *Dance Magazine Award* for his significant contributions to dance.

He is happy but modest about his success, "I must allow myself the peaks and the valleys. I can't expect our success to always keep going up."

Jones began his artistic career with his partner, the late Arnie Zane, who died of AIDS in 1988. Arnie Zane remains part of the Company's name and repertoire.

For several years they collaborated in solos and duets and in 1982 formed their own company.

Jones has created over thirty works for his company. His resumé also includes works for other prominent dance companies and operas, such as the Boston Ballet and the Lyon Opéra Ballet.

The Company regularly performs at New York's Joyce Theater and has toured many countries around the world. New York Times called the dancers in the company have been called "among the best in American modern dance" (New York Times).

The company dancers are well renowned for their energy and excitement on stage. They have a "distinctive Jones-Zane style, with a punk chic look and feel, a good deal of fashionably ironic posing as well as sexy, powerful and at times extremely poignant theater" (New York Times).

Jones, a gay, black, H.I.V. positive man, has lost many dear friends to AIDS. Many of the pieces are autobiographical.

"A lot of what we do is about who's doing it," he states.

Through dance, he expresses "the knowledge of mortality and the inability to move".

Many critics have commented that one of the most interesting things about Bill T. Jones and his dancers is the way political messages are intergrated into their dances.

Bill T. Jones, however, believes otherwise. "I do not think my work is a political statement, but an expression of my world view."

This year's program will feature four works from the Company's repertoire: *Red Room*, *Soon*, *Another History of Collage 11*, and *D-Man in the Waters*. *Red Room* is a solo featuring Bill T. Jones.

This short intense study of "aloneness" was written by Jones in 1987. *Soon* was originally a duet performed by Bill T. Jones and Arnie Zane during a world tour from 1979 to 1988. The music is by Bessie Smith and Kurt Weill.

Jones calls *Soon* a work about relationships and considers it a "Broadway entertainment." *Another History of Collage 11* is one of Jones' favorite works. Written in 1988, it is the last collaboration between Jones and Arnie Zane.

Set to music by Charles R. Amertonian and Blue Gene Tyranny, this piece at first looks like an aimless work with no discernible meaning but near the end its meaning explodes. This piece deals with the San Francisco riots of 1978.

This year's program will end with the Company's *D-man in the Waters*. Titled as Jones' "indisputable masterpiece", this piece features the entire com-



Bill T. Jones

pany performing to the sounds of a Mendelssohn octet.

Jones choreographed the piece in 1989 after Arnie Zane had died. It was written during the time when another of Jones' co-dancers, nicknamed D-Man, was falling ill. Jones calls this piece "painful, yet very joyful."

When asked if he considers it to be his masterpiece, Jones replied that it was one of the best pieces he's written but he hopes to create future works which will be as successful, if not better than this one.

What should the average McGill student, unfamiliar with contemporary dance, expect from the Company's perform-

ance?

"It will be an interesting evening," Jones replies, "You will see a group of bodies doing a wide range of movements to the sounds of interesting music. The audience should come with a pretty open heart and mind and they should enjoy themselves."

The Bill T. Jones/Arnie Zane Dance Company will be performing on October 8th and 9th at Place-des-Arts.

For more information call 521-1212. Tickets are presently on sale at the Place-des-Arts box office, the Agora de la Danse box office and at any Admissions outlet.

The people down the street

Black writer makes the ordinary extraordinary

book review

Bailey's Café
Gloria Naylor

BY GAIL
BELVETT

I bought *Bailey's Café* solely on the recommendation of a friend, and considered the purchase a gamble (a very expensive one), but I feel as though I gambled and ended up rolling a seven.

African-American author Gloria Naylor is conscious of the fact that real life — real people in fact, are more thought-provoking than the land of make-believe that the Danielle Steels of contemporary fiction continue to offer us.

What Naylor also realized is that heroes and heroines do not always wear red capes and "get the boy (or girl)" by the end of the novel.

So she gives us Bailey's Café -

a collection of peepholes into people's lives. They are narratives, sometimes anecdotes, but always poignant and gracefully told.

These stories are about the people who eat, drink, and live at Bailey's Café. The owner of the café says of his patrons "...they're ... one-note players. Every one-liner's got a life underneath it. Every point's got a counter-point."

She gives a voice to those characters who have been muted, and amplifies the voice of those who have had their voices smothered.

We are first introduced to Sadie. She performs the simplest of tasks with the grace of a dancer. Sadie also happens to be an alcoholic and a prostitute.

There is then Eve, and her

"boarding" house. She hand picks the souls that she's going to save. We are later introduced to Peaches, Sweet Esther, Jesse, and a host of other characters. Everyone has a distinct burden to bear, a unique experience to share with us, and Naylor gives everyone their deserved spotlight.

Here is where Naylor shines as an author. These seemingly unrelated accounts flow into each other with great lyricism. A hard edge is there when needed — Naylor has a biting wit reminiscent of Terry MacMillan and Erica Jong.

At other times, mysticism and magic tell the tale, taking the reader far beyond Bailey's Café. There are relatively few pages devoted to each character, but in that short time, they come alive. She gives a voice to those characters who have been muted, and amplifies the voice of those who have had their voices smothered.

Naylor gives us a basic understanding of these people, with enough left unsaid to challenge

your original analysis of them. A central theme of this piece is that the essence of who we are lies beneath the surface. It is here that we find how our past



Gloria Naylor

has shaped and explains our current existence.

Black writers are usually expected to make some kind of social comment — to be political. Naylor seems to fall into this category of writers. She addresses such issues as child mo-

lestation, child neglect, lesbianism, the exploitation of women, and spirituality.

Racism, its myriad manifestations, and its consequences were threads running through the entire novel. Not only white on Black racism, but the author exposed the "complexion hierarchy" that exists within the Black community.

Again, Naylor displays her prowess as she develops these issues. She seems to intuitively know when a light touch is needed as opposed to an exclamation. Whatever method she chooses, the integrity of her commentary is maintained and the impact conserved.

I've tried not to sound like a salesperson (this is a GREAT book, it would look FANTASTIC on you!!), but the fact of the matter is that I haven't been this excited about any book I've read in a long time.

Other works by Gloria Naylor include: *The Women of Brewster Place*, *Linden Hills* and *Mama Day*.

Soulful Reason

BY SHASHI RÖDER

My body aches
They tell me it is not my soul or
my intellect

What a pity?!
Harassment of the body
is no less harassment of
the mind
It is in fact harassment of
the Soul.

When you divide
soul from intellect, it
functions like an orphan
and it seeks another
The meeting does not lead
to a union but a
disharmonious gathering
When will they learn?
Soul is the Body, Body is
the Soul until they part.
When they part, Body dies.

Let the harasser seek
a dead Body, let him
not touch a living one.
Ought we not to
cold bloodedly punish the
harasser? Is Rape
less serious than murder?
Murder of the Spirit is perhaps
worse than Murder of the
Body.

O technological Man
learn, be wise You
hurt Us All when you hurt
One. We are
after all — One Soul, One
Body.

Do you need another Einstein
to prove this for you? If you
do
then you are Pathetic, Pitiable
and deserve a jail sentence.
Pity for you is a sign of
weakness on our part.

What good is all your
learning?
What good is all your teach-
ing
when you have missed
the very first lesson —
To love others as yourself

If you cannot love yourself
then learn to love yourself
so you may learn to love
and not to harass your neigh-
bours

If the system harassed you
when you were young and
helpless

ought not you have
sought justice in court
If courts failed to deliver jus-
tice,

Was not there Art. There
is always Art, if you could not
sing

then there is always the press.
People's press, of course!
Is it not true that only
Art could vindicate
you and perhaps God
if you look deep within.

God awaits you within....
Listen to HIM/HER/IT and then
proceed accordingly.

Not only Facts but Truth is
necessary.....

Witchcraft in the urban jungle

BY JULIE CRYSLER

Willow is a former McGill student and a priestess of The Coven of the Seekers. For almost nine years she has been a Wiccan, a modern-day witch.

Like most Wiccans, Willow was introduced to the religion by an acquaintance.

"I met somebody at work who was interested in Wicca. I always had an interest in things like Tarot cards so we had things to talk about. And I guess it came out in the conversation that my interest was deeper, but I didn't know about Wicca.

"He figured it out and he started dropping hints and I started asking questions and finally it came out that he said 'I'm a witch'. And I was kind of flabbergasted. I didn't really know what a witch was back then. It kind of worried me, but I knew he was a good person."

Modern day Wicca began as an offshoot of the feminist movement in the mid-70s, but also as a part of a wider occult and pagan movement. The religion is loosely based on pre-Christian goddess-worship in Britain.

Wicca is often associated with what Katha Pollitt calls "difference feminism". In "difference" feminism, women are morally superior to men. Woman is the caregiver, the sharer. Woman is either "beneath, above or beyond such manly concerns as law [and] reason". Pollitt says that these images of women — regardless of how they are clothed — prevent women from playing an equal role in society.

Wicca emphasizes the spiritual side of women — which is associated with darkness, mystery and the moon. But Willow's coven has an equal number of men and women. Like other aspects of human nature, Willow suggests that men and women are equally spiritual.

Willow is concerned with balance between the genders. A ritual practiced by most Wiccans is called "Drawing Down the Moon". This involves calling the spirit of the goddess into the body of a woman. Willow's coven also uses a ritual called "Drawing Down the Sun" in which the God is called into the body of a man.

She tends to downplay the importance of feminism in her tradition. She says, "My tradition is more for everyone's equality...not just women's issues."

The Coven of the Seekers worships images of the Gods and

Goddesses that reflect the society in which we live. They have different skin colours, body shapes, ages, and dress.

Willow explains, "We create the Gods and Goddesses. The power is certainly there, but we relate to them through our own images...it's very empowering."

In Wicca, everyone is considered a manifestation of the divine. Every member of the coven is called either priest or priestess. There is no hierarchy. Everyone stands equal in the circle.

"magick is thinking something into reality"

There is no set dogma associated with Wicca. The theology is very much open to debate. Some Wiccans say that there are two deities — a God and a Goddess. Others say that there is something beyond that is One and unknowable. Wicca is very individualistic. Each practitioner must come to terms with her or his own beliefs.

Early practitioners used magick to make the crops grow, to ensure a good harvest.

In the twentieth century, this earthy focus has been redirected.

Today ecological issues tend to be at the forefront of Wiccan concerns. I asked Willow about the problem of translating the religion into an urban setting.

"I suppose when you think about it everything comes from the earth, whether it's concrete or not. Certainly the issues are different today."

Willow explains that her group is less political than others, but at the same time she says, "Believing in magick is very political. It's knowing you don't have to accept the way things are... magick is thinking something into reality."

Willow's political activity takes the form of sending positive energy to people. She is concerned with the homeless, victims of war, animals suffering because of ecological disasters.



DAILY PHOTO: BAIBA VILKS

Much of her magic is focused on healing. She uses herbs, crystals, Tarot cards and energy for diagnosing and curing.

"I do a lot of looking for the reasons why somebody is sick. I don't throw out the whole idea of viruses and bacteria because I have studied science and I've worked in the medical field and I see that some of those things are useful."

But it goes beyond that. I mean, why do some people get exposed to a virus and not have symptoms while others do, and why are there so many stress-related illnesses? And why are there syndromes, you know, epilepsy, and AIDS, and cancer that you definitely see a difference in someone's stress level and their attitude whether their feeling well or they're manifesting symptoms."

Although a pair of Jehovah's Witnesses on St Laurent told me flat out that Wicca was "demonic" the stereotypes surrounding Wicca are not only of the Hallowe'en and satan-worshipping variety.

Willow says that a lot of the people are attracted to Wicca because they are interested in ESP, or the power and control

they think magick will give them.

Unlike the Jehovah's Witnesses, I could not perceive anything in Willow's description of her religion that sounded even remotely demonic. Wiccans are encouraged to use their magick responsibly according to two principles. The first is "The Threefold Law", a sort of modified "golden rule" or instant karma — whatever you do returns to you three times. If you do a good thing, then good things happen to you.

The second principle is known as "The Wiccan Rede" — "If harm none, do what you will"

Wicca is more positive than many religions. One of the cornerstones of the faith, according to Willow is "the God, the Goddess, the Universe wants you to be happy...and to do what it is that's important to you."

Information on public rituals is available at Le Melange Magique, 1946 Ste Catherine.

Willow will also be teaching two mini-courses this semester: "Spellcraft for the Novice" and "Palmistry and Astrology". Information is available at the SSMU desk in the Shatner Building, 3480 McTavish

Speech Prodigy

Music

Droppin' Soulful H2O on the
Fibre
Gumbo
Chrysalis, 1993

BY ILANA
KRONICK

Lending his brilliant expertise and original style of hip hop to Milwaukeean talents Gumbo, Speech (frontman and producer of Arrested Development) has graciously taken this trio under his wing.

Droppin' Soulful H2O on the Fiber, Gumbo's debut album, is a tasty blend of hip hop-based reggae, blues and funk. Throwing in jazzy horns, percussion and looped samples, Gumbo incorporates a wide range of musical genres.

"A Free Soul" has a low-tempo, ethereal feel reminiscent of works by PM Dawn, Dignable Planets and DJ Jazzy Jeff & Fresh Prince's recent *Summertime*. "Do You" is a preached sermon anchored with percussive beat-boxing and

African drums.

On "The Boat" and "The Jungle", hard core hip hop beats coupled with heavily grooved rhythms create a sound to be found somewhere between A Tribe Called Quest and Cypress Hill.

Lyrical, Gumbo delivers Afrocentric politics fuelled by shame and anger towards the brothers whose deviant acts perpetuate the stereotyped 'Black American hood'.

Gumbo's message is positive: they defend the "future maker, ancestor praiser, sister respecter, evil neglecter" for to "shoot you... take your purse" and "lift your skirt ain't on the agenda of Gumbo".

Accordingly, the point made is clean — Gumbo communicates without succumbing to the abusive and sexist language employed by many rappers.

Sound familiar? Well it should. For while all songs are vocalized and arranged by Gumbo, they are written and produced by Speech. As a result, with the exception of a more prominent female vocalist, the band lacks the originality of their predecessors.



Soulful Gumbo

sors.

Not only does Gumbo sound like Arrested Development, they also label their music as "life music", are devoutly religious and call out for social revolution. They even refer to their DJ as the "turntable instrumentalist".

However, even with such obvious imitations, it is evident that

Gumbo is more than an emulation of Arrested Development. In fact, it appears as though Speech has intentionally put together an album almost identical to "3 years, 5 months and 2 days in the life of..." as an attempt to take his band's contemporary sound and political agenda and put it at the forefront of an entirely new di-

rection in Hip Hop music.

Clearly Gumbo, the first followers of the trend seek to develop and promote this brand of politically loaded rap — they've even formed the 'Life Music Foundation's Consciousness Exchange' through which the movement can be further pursued.

August 27th - September 10th '93 CKUT -FM 90.3 top 33

charts based on airplay received
(cc) = canadian content

artist

Superconductor (cc)
John Zorn
Royal Trux
Pain Teens
Buju Banton
various (cc)
Ludwig Von 88
Babes in Toyland
Shaggy
Umar Bin Hassan
The Cranes
Doughboys (cc)
The Cananes
Flaming Lips
Pest (cc)
Liz Phair
Huggy Bear/Bikini Kill
Fudge Tunnel
Massilia Sound System
The Jazz Futures
Fugazi
various
Morgoth
Mecca Normal (cc)
Elliot Sharp
Angry White Mob (cc)
Tiger Trap
Chaka Demus & Pliers
Thrush Hermit (cc)
Superblue
Treponem Pal
Huevos Rancheros (cc)
Big Chief
various

album

Hlt Songs for Girls
Kristallnacht
Cats and Dogs
Destroy Me, Lover
Voice Of Jamaica
Wired For Sound
In The Ghettos
Painkillers
Pure Pleasure
Be Bop Or Be Dead
Forever
Crush
Witchetty Pole
Transmission from the Satellite Heart
...Plays 817 The Visible Trout (cass.)
Exile In Guyville
Our Troubled Youth/Yeah Yeah Yeah Yeah (12")
Creep Diets
Qu'elle Est Bleue (CD 5)
Live in Concert
In on the Kill Taker
Love and Napalm
Odium
Jarred Up
Cryptic Fragments
Church & State: The Immaculate Deception
All She Wrote
Ammo (7")
Bachanal Time
Excess & Overdrive
Endsville
Mack Avenue Skull Game
Smells Like Fear

label

Boner/Tupelo
Eva/Cargo
Drag City
Trance/Touch & Go
Polygram
CKLN
Bondage/Cargo
WEA
Virgin/Capitol
Island/A&M
BMG
A&M
Feels Good All Over/Cargo
WEA
Derivative
Matador
Kill Rock Stars
Earache/Sony
Bondage/Cargo
Novus/BMG
Dischord/Cargo
Trance Syndicate
Century Media
K/Cargo
Extreme/Cargo
En Garde/Cargo
K/Cargo
Island/A&M
Cinnamon Toast/Cargo
Ice Records
Roadrunner/Attic
C/Z/Cargo
Sub Pop/Cargo
Vermiform

CKUT-90.3 program note: "Basabasasoukousoukousounds" and "From Ragtime to No Time" have switched time slots. *Basa's* World Beat and African music can now be heard Tuesdays from 9-11am, and *Ragtime's* smokin' Jazz from 9-11am on Wednesday. For more information on CKUT, come by and pick up a copy our programme guide *Statik*, or contact Robert or Geneviève at our offices in the Shatner Bldg: 3480 McTavish St. B15, tel. (514) 398-6787, fax 398-8261.

Another wild 'n crazy
Daily Staff meeting will
take place today in the
Daily office, Shatner B-
03 at 5 p.m. Old staff,
new staff, non staff,
chipmunks and otters
welcome.

Daily special Issue
focussing on South-
ern Africa, Monday,
October 18th. If
you're interested in
helping out with this
issue, talk to Dave
Austin in Shatner B-
03, or call 398-6784.

music reviews

American Caesar

Iggy Pop

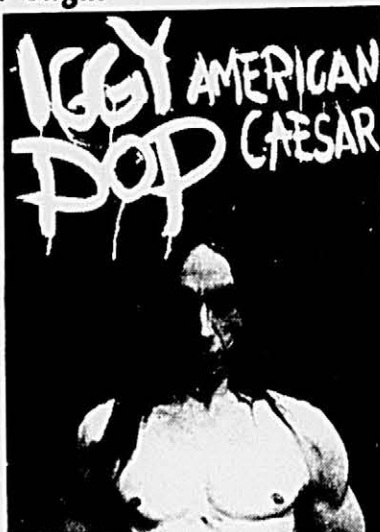
XDR / Virgin

I tried to make the album as good as I could with no imitations of other people and no formula shit. — Iggy Pop

Iggy Pop has been around for so long, I can't imagine him imitating anyone. And *American Caesar* is certainly free from formula shit. But that doesn't mean it's good.

Musically, the album is pretty dull. The same style of sound in almost every song quickly gets tiresome. Don't buy this album for the music.

However, all of the songs give a clear, if depressing, picture of Iggy's mind. Songs like "Jealousy", "Hatred", and "Fuckin' Alone" suggest a lonely teenager in a smoke-filled basement, singing too close to



the microphone, trying desperately to deal with his fucked-up self.

This album goes no further than being a musical autobiography of an American rock hero.

by Jason Rldgley

Against all Gods

World on Edge

Virgin

There was a time when you could look at an album cover and get some vague approximation of the music it contained.

Graphic artists such as Steven Gilmore were chained mercilessly in the basements of labels such as Nettwerk and 4AD, producing distinctive album art that was immediately recognizable amidst the pop trash on music store shelves. Of course, it's unfair to judge a band by its CD cover, but you can at least get a clue as to the kind of band.

Now, however, freaked-out album covers sell CDs. And Steven Gilmore makes freaked-out album covers. All of this means that album art styles once reserved for Skinny Puppy and Severed Heads are now found on Top 40 shelves.

An example of the pop rock trash hidden beneath an alluring cover is *Against all Gods* by World on Edge.

You might recognize the name of the band. In 1990, their debut went gold, with seven top forty singles. This alone should scare you off. But wait, it gets worse. They also won a SOCAN award for creating one of the eleven most played radio songs of 1991, and later toured with Roxette.

However, according to the band's bio, this second release is not a catchy pop album. Well, that's true. Instead of guitar-and-keyboard flavoured trash, it's guitar-and-cowboy-boot flavoured trash. And does anyone really care for either?

Steven Gilmore's graphics, however, are cool.

by Jason Rldgley

Varga — Ow, my eardrums hurt

music

Varga
BMG MusicBY REYNALD
HOSKINSON

Tired of that tame, urbanite drabble they call pop music? Has this age of grunge, techno and Madonna got you reminiscing of your junior high days when you sat outside, enjoying a smoke and some Twisted Sister?

"Varga" is here to deliver. With their new self-titled album, they fill that aching need in you for some more of that high en-

ergy-low originality hard rock that you thought was gone with the eighties.

'Varga' combined high pitch wails rivaling Skid Row's Sebastian Bach, some guitar sounding somewhere between Metallica and Helmet, threw in a little Anthrax, mixed it all up, and came up with something a little less than any of them.

If you're as sick of any of those groups as I am, Varga doesn't have anything new to offer.

Their music is mostly that standard heavy metal sound that you can buy at any record store. The occasional promising riff on the album is invariably buried underneath mounds of cliché lyrics and recycled power chords.

However, I don't really think this band can be tossed into the teased-hair-and-leopard-skin-spandex category right away. The album has a cheesiness about it that seems a little tongue in cheek.

The last song on the album, "Freeze Don't Move (Krash's Psycho Mix)", has so many clichés in it that it must be intentional.

The fact that it is also the most interesting song on the album shows that 'Varga' has some potential and may eventually break out of its heavy metal confines into something worth listening to.

Varga's album is to be released on October 1st.

Tidings of Heartache and Joy

Wayne Wang and Amy Tan's *The Joyluck Club*BY MINELLE
D'SOUZA

"How can a daughter not know her own mother?" begs the question in Amy Tan's film adaptation of her bestselling novel *The Joyluck Club*.

Produced by Oliver Stone and co-written by Ronald Bass, the film is a series of flashbacks and memories that revolve around the lives of four Chinese women and their respective daughters.

Director Wayne Wang does a superb job in conveying the trials and tribulations that plague these mother-daughter relationships. These problems have more to do with the generation gap than the cultural jumps they face.

The mothers, who have endured severe, self-sacrificing treatment in China have great expectations for their daughters in America. The daughters are consequently doubtful of their mothers' love.

The story opens with June's (Ming-Na Wen) going away party, which all of the women attend, except her deceased mother. Through the course of the party, we are taken into the history of each woman.

In voice-over, the mothers tell us of their lives of self-sacrifice, obedience, sexist attitudes, concubinage and destitution in China. Linda, for example, is abandoned by her mother in an arranged marriage. Her mother treated her as if she belonged to her future husband.

Ann-Mei (Lisa Lu) sees her mother lose her sense of self-worth in concubinage. These women are haunted by the harshness of their treatment and their mothers' treatment, and

only want the best for their daughters.

As a result, they wittingly play their daughters' talents against each other, always eager to defend their particular worth.

But in comparison, the mothers' stories dwarf their daughters' complaints in the film. As "modern" women in contemporary San Francisco, these daughters cannot cope with the hold their mothers have on them.

The generation gap is constantly alluded to. June says of her mother's hopes for her, "I wasn't cut out to be the best in anything, I could only be me."

One by one, Rose, June, Lena and Waverly voice what is relatively the same complaint. Waverly for example, who married a Chinese man to please her mother, feels that nothing is good enough for her mom.

Divorced from her first husband and dating again, Waverly chooses to go out with a white man named 'Rich' (who incidentally is played by Christopher Rich) who is not up to her mother's standards. Granted, at her mother's dinner party, he takes the largest portion of the best dish before anyone else has had any, and then saturates her best dinner dish with soy sauce.

Only it is not with Rich that her mom is dissatisfied but with Waverly's obvious disrespect for her mom. The mother says, "In my childhood, my mother was important to me." Waverly, who has been independent from her champion days at chess in childhood, does not realize how much her mother wants to give to her.

What is essentially an effort to reconcile misunderstandings between the mothers and daughters in the film does bor-



der on the painfully sentimental at times.

Wang's decision to film these moments with such detail and the time he devotes to these shots is uncomfortable. All of these women achieve a sense of self-discovery that is worth filming, if it were only a little less intrusive and the grievances were not so blatant.

In the film credits, it is shown that a Chinese professor was approached as a cultural consultant for the making of the film. The portrayal of the Chinese women and Chinese-American women is a healthy and sound one. Issues of race and inter-racial relationships are only touched upon and, appropriately, not fully explored. This is a story about Chinese women and their strength, endurance and gusto. Ongoing in the narrative is the story of a swan's feather that is passed down over generations in June's family. June's mother tells her, "This feather may look worthless, but it comes from afar with all my good intentions." Likewise, this film is worth all of its good intentions.

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Spicin' things up

Barbadian band to perform in Montreal



BY MELANIE
NEWTON

For those of you who think that Caribbean music only comes from Trinidad, and, most recently, Jamaica, Barbados' **Spice and Company** is here to set you right.

Fresh from an appearance in Toronto, the eight member band will be coming to Montréal this Saturday.

Immensely popular in Barbados, Spice has actually been around for 16 years. They perform regularly in Canada, notably at Toronto's Caribana summer carnival.

According to bass player Roger Foster, the band's original three members didn't actually plan to form a band when they got together.

The band has grown and changed so much and experimented with so many different kinds of music that even Foster can't quite describe what type of music they play.

"Soca and reggae music have been very popular for us, then we do Spanish music with little bits of influences from South

America," explained Foster. "So there's been little bits and pieces of everything, really."

The huge popularity of Jamaican dub (an offshoot of reggae, but an entirely different kind of music) and reggae is wonderful for the Caribbean industry. Still, Spice wants to let the international music world know that other musical forms are developing in the Caribbean.

"I don't think we'd go entirely in that direction, or any direction. The market is limited. You'll find it mainly in big cities, among a select group of people. We don't want to be categorised as a soca band or a reggae band, because it limits us."

Much of Spice's music is what Foster describes as "positive, fun" music, but they are known for their more serious tracks as well.

Many of their songs deal with issues affecting the African continent, particularly Southern Africa. They are also, to date, the only band in the Caribbean and North America to have written a tribute to Bob Marley, which is available on their latest album, *Camouflage*.

Foster said that bands play an

important role in promoting the tourist industry of the island. It is therefore in the government's best interests to give the music industry a helping hand. However, he stated that lack of finances is part of the reason why Barbadian bands find it so difficult to break onto the international market.

"People just seem to think that you have money and [albums] just come out, but it's not that easy. Everything costs money. When we are in Barbados we play to all the tourists in the island, but we don't get any concessions from the government for it."

Still Foster believes that Spice's chances — and those of all other Barbadian artists — are good.

"We think they're excellent. This year we had some good music, we just got to keep plugging away."

Spice and Company performs this Saturday, October 2nd, at the James Ling Highschool at 5440 Notre-dame West. Tickets are available at the door or at McGill's Caribbean Student's Society. For more information call 398-1519.



Contemporary theatre group creates their own space

BY FARAH
NAZARALI

Serai, a progressive theatre group whose members come from Montréal's South Asian community, is working to create a space within Montréal theatre for distinct ethnic groups.

According to Rana Bose the group's director and playwright "[there is] no avenue for people like us [people of colour]. We don't fit into the white anglo-franco milieu."

Serai's "mixed" style of music, dance, and choreography reflects the diversity of the theater group itself. Marginalization, alienation, and racism are some of the themes that the group addresses.

In dealing with these issues, Serai hopes to bring marginalised people into the spotlight, thereby allowing them to express their own views.

Refusing to be "polite", Serai is critical of Canadian society, challenging the very definition of multiculturalism. According to Serai, multiculturalism has

often been defined by those in power — mainly white, heterosexual, bourgeois men, creating "ethnic ghettos".

Serai strives to break out of this "ghetto" and form their own identity and space within Canada, particularly within the Montréal community.

Serai's most recent production, *Five or Six Characters in Search of Toronto*, is about people from different backgrounds in search of a "paradise" in Toronto. As the piece develops, the characters discover each other and realize the commonalities that bring them together — their desire to find the mythical place ironically called Toronto.

This ending sends out a strong message in the form of a song, one which we can all take to heart — **STAY WHERE YOU ARE AND FIGHT THE BEAST!**

For more information on Montréal Serai contact the South Asian Women's Centre at 3600 Hôtel-de-Ville, or call 842-2330.

EVENTS

Ça Marche — 10K walk to raise money for local AIDS organizations on Sunday Oct 3. Come to Shatner 432 for info.

Whetherman Groove Tube — CD launch Oct. 6 at Café Campus (957 Prince Arthur).

Heridan — McGill's Womanist/Feminist Journal needs contributions from all women in any genre. Deadline Oct 18. All submissions to Women's Union box at

the SSMU desk, Shatner building.

Lesbians, Bisexuals, Gays of McGill — weekly discussion groups. Coming Out group meets 17h30 Friday at the Yellow Door (3625 Aylmer). Bi group meets 17h30 Friday and General Discussion group 19h Friday at the United Theological College (3521 University).

Phi Delta Theta and CHOM — BBQ benefit for the Farha Foundation in front of Redpath Museum btw 11h and 14h. All sales go to AIDS awareness.

The Global Cooperation Network works for socially responsible food choices. Meeting today at 17h15, Eaton 501.

NDP McGill — first meeting today at 16h, Shatner 435. Come socialize.

McGill Christian Fellowship — group meeting Friday Oct 1. Presbyterian College, 19h. Call 284-7645 for info.

Doughboys and Redd Kross — today at 20h at the Spec-

trum. \$12.

Interested in film-making? no—budget student video trying to get off the ground. Meet in Arts 230 at 19h on Monday Oct 4. Call Greg for info, 842-0470.

On the Spot — improv comedy to benefit the play "Passages" by Peter Curreton. 20h30 at Comedyworks on Tuesday Oct 5.

McGill Latin American Awareness Group — presentation on "International Aid and

Social Development in Nicaragua". Friday Oct 1 at 13h, Shatner 107-108.

McGill Students for International Development (SIDE) — talk and slide show on Indonesian water and sanitation project by David Trudeau, VP of UNICEF Québec. Today at 17h, Shatner 310.

Nuclear power in the 90's: Do we need it? — debate hosted by McGill Student Pugwash today at 18h30 in Leacock 132.



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Choral Eucharist

Readers:

The Rev'd Dr Abbott Conway, Dean of Admissions,
representing the Principal, McGill University
and

Mr Mark Luz, President of the Students' Society, McGill

Address:

The Rev'd Dr Elizabeth Rowlinson, Associate Chaplain, McGill

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GENERAL ANNUAL ASSEMBLY

No. 10

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- 10.01 Opening of the meeting
 - Rules of the Assembly
 - Voting Rights
- 10.02 Reading and adoption of Agenda
- 10.03 Reading and adoption of previous minutes
- 10.04 Activity Report
- 10.05 Nomination of chief returning officer
- 10.06 Annual report
- 10.07 Allocation of surplus
- 10.08 Nomination of auditors
- 10.09 Amendments to the bylaws
- 10.10 Election of the Board
- 10.11 Varia
- 10.12 Closing of the meeting

Guy Paré
Guy Paré
Vice-President Executive



Ads may be placed through the Daily Business Office, Room B-17, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 4 or more consecutive days, \$2.75 per day (\$11.00 per week). McGill Employees (with staff card) \$4.50 per day, 4 or more consecutive days, \$3.75 per day (\$15.00 per week). All others: \$5.00 per day, or \$4.25 per day for 4 or more consecutive days (\$17.00 per week). *Extra charges may apply, and prices do not include applicable GST or PST.* For more information, please visit our office in person or call 398-6790 - **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.**

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18 - MISCELLANEOUS

St-Martha's-in-the-Basement ecumenical worship, Sundays 10:30 at 3521 University. For Thanksgiving, walk up to Mountain weather permitting. Info: 398-4104.

Restaurant

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BUY 1 PIZZA ANY SIZE & GET THE SECOND ONE FOR HALF THE PRICE!

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TELEMARKETING REPRESENTATIVES

The Montreal General Hospital Foundation is seeking articulate, personable students to communicate the Hospital's needs to former and potential donors by telephone.

shifts: 10:00 - 5:00 p.m.

6:30 - 9:30 p.m.

2 shifts / week required

(Monday - Friday)

October 25th - November 19th

\$6.00/hour

Previous telemarketing experience preferred.

The MGH Foundation is located at 1650 Cedar Avenue

To arrange for an interview, please call Cynda Heward at

934-8230

Christmas Specials

Air only

Puerto Plata

Dec. 24

\$699

2 weeks

Dec. 31

\$529

2 weeks

Cancun

Dec. 23

\$699

2 weeks

Dec. 30

\$479

2 weeks

Margarita

Dec. 19

\$559

2 weeks

Jan. 2

\$599

2 weeks

Air & Hotel

Cancun, Posada Laguna

Dec. 25

\$839

1 week

Jan. 1

\$669

1 week

Santo Domingo (Embassy)

Dec. 17

\$869

1 week (all incl.)

Dec. 24

\$1139

1 week (all incl.)

Cuba Apt. Granma

Dec. 25

\$779

1 week

Jan. 1

\$489

1 week

Prices are for specific dates & seats are limited. Taxes are included.

Call us for further info and destinations.



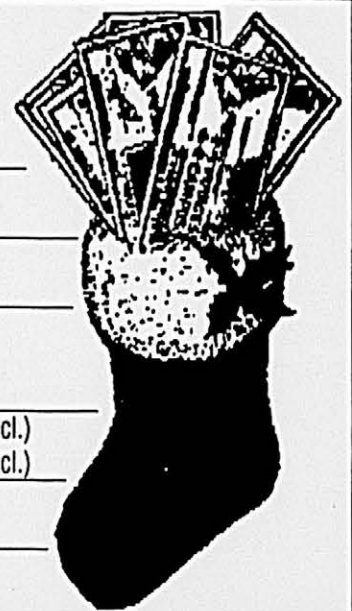
VOYAGES CAMPUS

2085 Union, Suite L8

284-1368

3480 McTavish (Student Union)

398-0647



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McGill Students
Tuesday & Friday:
Sandwich, drink & danish
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- Groceries
- Spanakopita
- Meats & Cheeses
- Beer & Wine
- 8 am - 9 pm & Sundays

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The very best in
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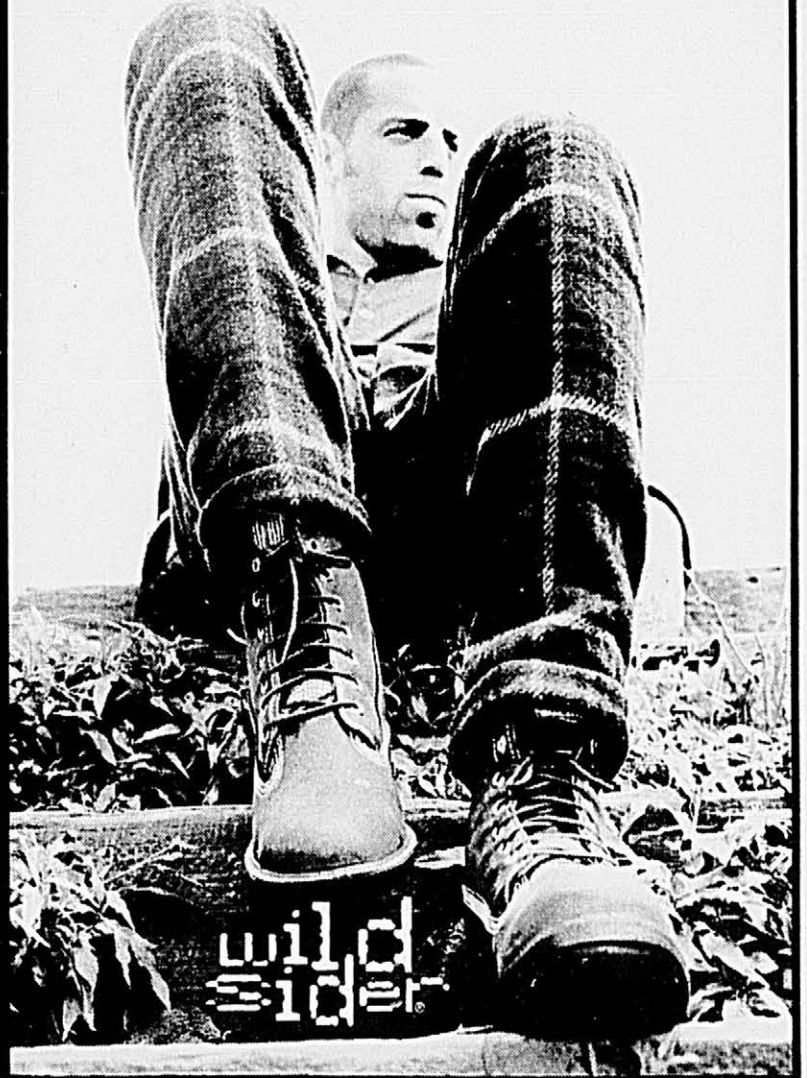
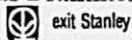
Call for appointment

288-1923

1231 Ste. Catherine St. W.

#307

(near Drummond)



AVAILABLE AT: NEON, 4251 ST. DENIS

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OCTOBRE GRAY VIESTA!



**JUMBO 60oz
PITCHERS
\$5.40 + TX
ALL THE TIME!**

SUPER HOUR
from 4 - 7 pm & 11:00 pm
to 1:00 am (2nd floor pub)

**2^{pour}
for 1**

**SUNDAYS
& MONDAYS**
4pm-12am, 2nd floor Pub
CHICKEN WINGS
19¢ EACH
(minimum order 8)

**POPPERS &
SLAMMERS
\$1.00
All the time!**

**SUNDAYS
& MONDAYS**
4pm-12am 2nd floor Pub
TACO NIGHT
2 TACOS
pour/for
99¢

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FREE
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FOR LADIES**
9:30pm to 11pm
2nd floor Pub

**DJ - 5 days a week
LIVE
ROCK BANDS
Fri & Sat**

FREE MEAL
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1420 PEEL
SUN - WED

COUPON

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With this coupon you can enjoy ANY one item from our menu for FREE with the purchase of ANY other item of equal or greater value. Valid until NOV 1st 1993. One coupon per person. May not be used with other coupons and specials.

FREE MEAL
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California style Mexican food
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